AN ANALYSIS OF VOICES IN THE METAMORPHOSIS: A STYLISTIC EXAMINATION OF SPEECH AND THOUGHT PRESENTATIONS

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Abstract

This research deals with the speech and thought representation in the well-known novella, The Metamorphosis by Franz Kafka, through stylistic analysis. The framework developed by Leech and Short is used to identify the unique means. Kafka employs to portray the protagonist Gregor Samsa's inner thoughts and feelings. The stylistic analysis approach, on the other hand, functions as a tool that allows researchers to explore the linguistic techniques and narrative methods Kafka utilizes to shape the world of The Metamorphosis. The research outlines different types of speech employed by Kafka: Direct Speech (DS), Indirect Speech (IS), Free Direct Speech (FDS), Free Indirect Speech(FIS), as well as Narrative Report of the speech act (NRSA). To analyze the thought, the following categories are included: Direct Thought (DT), Indirect Thought (IT), Free Direct Thought (FDT), Free Indirect Thought (FIT), and Narrative report of the thought act (NRTA). The findings suggest that Kafka's narrative art depicts the profound depth of thought process and the complex, multifaceted nature of the story. Through the wide range of techniques like direct and indirect speech and thought presentation, The Metamorphosis takes on a dynamic shape that adds complexity to the depiction of characters and their interactions. The readers experience a whole new level of connection with the narrative and the critical themes that define human nature. This analysis extends understanding of Kafka's stylistic innovation and illuminates our experience with the narrative's critical themes of alienation and human identity, and fills a gap by offering an in-depth linguistic examination of Kafka's narrative craft. This promotes a deeper understanding from the readers to the story and the core concepts that make up the human experience. Through the deconstruction of Kafka's complex linguistic procedures, this investigation exposes their function of enhancing the emotional intensity and multi-dimensionality of content in the novella, thereby providing an in-depth understanding of its enduring status in the literary canon.

***Keywords*:** Stylistic analysis, speech presentation, thought presentation, narrative techniques

Introduction

Language and its connection to literature play a central role in stylistic criticism, which examines how linguistic choices shape meaning. With stylistics, a systematic and rigorous methodology, the linguistic decisions and contributions to the construction of meaning,

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character development, and aesthetic values of a literary work are put under scrutiny (Leech & Short, 2007). This method not only intensifies the literary text interpretation but also fills in a gap between literary criticism and linguistics which gives birth to the multidisciplinary perspective that develops and nurtures both disciplines.

The fictional realm presents speech and thought as an integral aspect of stylistic exploration, for it gives its interpretation to the reader, as well as reveals characteristics of the characters. The pivotal work of Leech and Short (2007) on the topic of the presentation of speech and thought gave a detailed, unsurpassed approach to the evaluation of the ways that authors use to show the voice, perspectives, and inner world of their main characters. Employing such model narrative categories as direct or indirect speech and thought, free indirect style, and speech act reporting are defined, which provide different degrees of the narrator's involvement and the characters' independence in the reporting process.

This article aims to examine the use of speech and thought presentation techniques in Franz Kafka's famous short story *The Metamorphosis* (1915) as a means for him to objectify the transformation of the main character, Gregor Samsa. The stylistic prose of Kafka, with each of its distinctive qualities: precision, economy of language, and profound psychological depth, represents a powerful illustration. Through the use of stylistic analysis in which Leech and Short's (2007) framework is applied, this research has amply provided a deeper insight into the complex linguistic choices that ultimately determine the way a reader connects to the story and gets to know Gregor's inner emotions.

Kafka's novella is a text that is well suited for such analysis due to its complicated discourse structure and profound existential problems underlying it. What lies at the very heart of Franz Kafka's The Metamorphosis is the plot, where the protagonist, whose name is Gregor Samsa, is inexplicably transformed into a giant bug. Only this narrative device serves as a metaphor for isolation, identity search, and human life. The study will explore how Kafka's manipulation of voice, shifts in speech/thought mode presentation, and the use of specific linguistic features influence the depiction of Gregor's emotional state and his troubled surroundings, employing a theoretical framework rooted in narratology and stylistic analysis to uncover these states. This will furnish the specific ways Kafka's technical tool helps to deepen and enhance the thematic connotations and emotional value of the story.

In the end, the aim of this paper is to add to the field of literary studies in which human beings are perceived through language and literature, as it is disclosed in Kafka's work. Through the multi-faceted approach of the study, which will consider the complex relationship between linguistic form and literary content, the research will reinforce the significance of stylistic analysis in unraveling the hidden layers of meaning with which literature makes these texts everlasting and influential. The goal of the article is to pay proper attention to *The Metamorphosis*, contribute to our better understanding of Kafka's work, and discuss the timeless relevance of the analyzed stylistic devices and even new techniques.

Research Questions

This research deals with the following research questions:

1. How does Kafka use speech and thought techniques in *The Metamorphosis* to distinguish between Gregor Samsa's thoughts and emotions, and how do they interact to show his psychological change?

2. How different roles and processes of discourse categories, such as direct speech, indirect speech, free indirect speech, and their thought presentation complement the narrative development of *The Metamorphosis*?

3. How do speech and thought presentation techniques represent the characters, especially Gregor Samsa, within the wider sociocultural and existential angles of the story?

Literature review

The study of language, including the fact that it is tightly interwoven with literary texts, is not a novel area of inquiry, with stylistics being the field that employs a systemic and meticulous approach to this investigation. Stylistic analysis is generally defined as the systematic observation of the verbal selections made by an author and how they contribute to the sense creation, development of characters, and the aesthetic appeal more broadly (Leech & Short, 2007).

Speech and thought presentation have taken a central role in modern fiction that took a firm stand, as it certainly has a direct impact on readers' involvement with the narrative and their attitude toward the characters. The seminal work of Leech and Short (2007), Speech and Thought Presentation, served as an explicit guideline in analyzing the methodology utilized by authors in portraying their characters in the contexts of the characters' speech, perspective, and inner life. Leech and Short (2007) propose a model for explaining speech and thought presentation into a scale that ranges from explicit direct speech and direct thought to the more indirect implicit form, such as free indirect speech and free indirect thought. This framework was improved by other scholars, who also explored the application of each category to just about every literary genre and culture (Semino & Short, 2004; Fludernik, 1993).

The stylistic investigation of Kafka's *The Metamorphosis* includes discoveries from cognitive stylistics and post-structuralist views. Steen (2021), for example, discusses how the novella's metaphorical language connects Gregor's psychological change with his physical change, enabling readers to see his alienation as both real and metaphorical. Thus, this argument shows that Kafka's metaphors dislocate traditional narrative limits and provide a denser yet fluid perspective on identity and being. Echoing this, Stockwell (2020) employs cognitive poetic processes to explore the value of Kafka's nuanced style of narrative voice in facilitating an immersive experience that implicates readers in Gregor's struggle. These methods bring forward the power of stylistic details in crafting both the emotional and intellectual impression of the tale, reaffirming its importance in contemporary literary conversation.

Other scholars have examined the socio-cultural implications of Kafka's stylistic choices. Through close analysis of the role of indirect speech in the novella, Martins and Silva (2022) explore the complex relationship between language and power, suggesting that Kafka's use of indirect speech serves as a reflection of modernity's oppressive forces that restrict freedom. Their analysis places Gregor's transformation in a wider context of the critique of capitalist and patriarchal systems, connecting linguistic presentation with structural societal forces. Paterson (2023) demonstrates how free indirect discourse leaves Gregor Samsa's world of thought and the external world in distortion, which contributes to narrative disharmony, reflecting the lost individual's position in his modernist existential crisis. This perspective, along with other recent studies, adds not just to our appreciation of Kafka's stylistic originality but to the enduring contemporary significance of The Metamorphosis in offering insights into universal human themes of identity and disconnection.

Recent studies of The Metamorphosis have focused the Kafka's narrative practices and language choices, emphasizing how they serve to express Gregor's inner pain, the shifting nature of family bonds, and the wider socio-cultural dynamics in play. Zhang (2023) explores the absurd but composed tone that conveys Gregor's surreal tragedy, as opposed to Brown (2019), who studies how the limited third-person narrative creates the centrality of Gregor's inner reality. Moreover, Wilson (2021) explores how the novella deconstructs the metaphysical distinctions between man and animal, thus questioning hierarchical ideas. They would help to explain Kafka's thematic and narrative complexity.

Based on these studies, the present analysis will analyze in detail the speech and thought presentation strategies within Franz Kafka's The Metamorphosis according to the multidimensional model proposed by Leech and Short (2007). This book sets out to examine systematically the subtle verbal strategies Kafka employs in order to express the psychological complexity of the central figure, Gregor Samsa, and hence to evoke emotional and intellectual reactions to his existential predicament in the reader. Through Leech and Short's system of taxonomy that classifies speech and thought into direct, indirect, and free, the study aims to elucidate how such narrative devices serve to deepen our understanding of Gregor's inner life as well as develop these themes, most notably alienation, identity, and familial and communitarian exigencies. This method serves not only the continuing academic discussion on the complex relationship between language, narrative form, and ways of human living, but also an enhanced understanding of Kafka concerning the innovative quality of his narrative craft. Further, by focusing on socio-cultural, existential, and religious features in Kafka's use of language, this study illustrates how The Metamorphosis is a central piece of modernist literature, and redefines the perennial importance of this text, giving a new perspective on Kafka's existential address to the human.

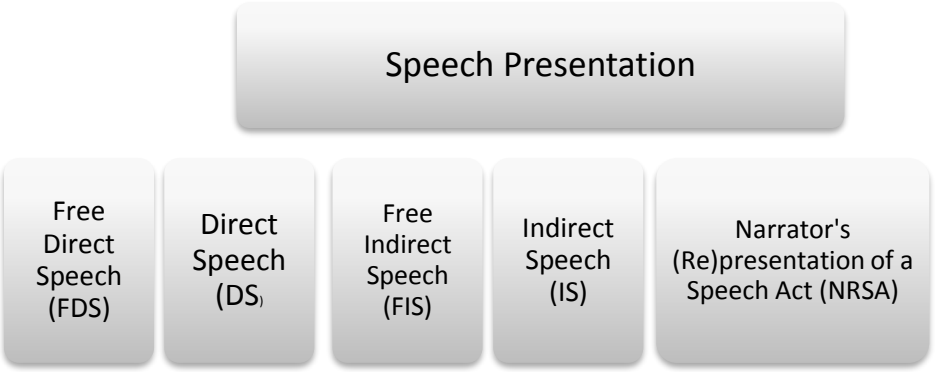
Purpose Statement

Kafka's remarkable narrative voice in *The Metamorphosis* (1915) cannot be overemphasized, as this narration brings forth the transformation of Gregor Samsa and the consequences of it on his family. Through different ways of presenting thought and speech of Kafka, it is possible not only to alternate perspectives but to offer a lighting and

shadows effect and to provide multiple shades of the protagonist's plight. The analysis, in this study, is aimed at deepening the understanding of the artistic excellence of Kafka by studying the techniques involved in the narrative, adding to its importance. This study aims to unravel the complex mechanisms of Kafka's storytelling, the whole range of linguistic devices that magnify the story's emotional and intellectual depth. This paper, through the application of Leech and Short's framework to *The Metamorphosis*, helps to demonstrate whether the narrative ingenuity of Kafka is indeed exceptional and provides further appreciation of the permanent significance of the text in literary studies.

Research Methodology and Theoretical Framework

This research applies a qualitative, stylistic analysis method to investigate the speech and thought presentation techniques of Franz Kafka in his short story *The Metamorphosis* (1915). The theoretical framework that guides this research was developed by Leech and Short (2007), which is a comprehensive taxonomy for the analysis of speech and thought presentation in literary texts. Leech and Short's (2007) model categorizes speech and presentation into the following cline:



Leech and Short's (1981) model categorizes thought presentation into the following cline:



Leech and Short's (1981) model divides speech and thought presentations into a continuum, from the most direct forms to the most mediated forms. For the speech presentation, the categories are as follows: Free Direct Speech (FDS), Direct Speech (DS), Free Indirect Speech (FIS), Indirect Speech (IS), Narrator's (Re) presentation of a Speech Act (NRSA), and Narration (N). FDS presents a character's speech without narrative mediation or reporting clauses, creating the direct voice of the character. Direct Speech is the quotation of the character's speech directly, usually having a reporting clause such as "he said. " Free Indirect Speech is the blending of the narrator's and the character's voices, where the character's speech is reported with some degree of narrative mediation. Indirect Speech is the character's speech being reported indirectly, usually being rephrased by the narrator. NRSA describes the speech act without the use of direct or indirect quotation.

The idea of Free Direct Thought (FDT) is that the character's thoughts are shown directly, without any reporting clause, hence giving the character its inner world. Direct Thought (DT) quoting the character's thoughts is a direct statement usually with a reporting clause like "he thought". Free Indirect Thought (FIT) is a combination of the narrator's and the character's thoughts, where the character's inner dialogue is reported with some narrative mediation. Indirect Thought (IT) involves the character's thoughts being reported indirectly. The Narrator's (Re)presentation of a Thought Act (NRTA) is a summary of the thought process without quoting or indirectly quoting it, and Narration (N) is a pure narrative without the presentation of any thought. This research aims to systematically examine how Kafka's use of language in speech and thought presentation contributes to the creation of meaning, character development, and the overall aesthetic of the narrative. The study systematically investigates the unique approaches Kafka uses to express the speech and thoughts of Gregor Samsa in the portrayal of the metamorphosis and the varying perspectives of other characters in The Metamorphosis. Through this literary approach, the analysis seeks to show how Kafka's narrative perspective and linguistic strategies mirror psychological and social change, and to illuminate the novella's interlaced motifs of alienation, identity, and existential frustration.

Data Analysis and Discussion

The analysis examines the distribution and usage of Leech and Short's (2007) framework, which precisely illustrates the narrative strategies that Kafka employed in order to convey the protagonist's transformation and bring about the perspectives of other characters as well.

- **Speech Presentation Analysis**

The genre classification process of speech in *The Metamorphosis* (1915) shows how different methods used by the author depict the dialogues and the speech in the story. Distribution of the speech presentation categories is presented in the table below:

Table-1

In *The Metamorphosis*, the author presents various categories of speech in connection with the main character, Gregor Samsa.

Speech Presentation Category		**Frequency**
i.	Direct Speech (DS)	412
ii.	Indirect Speech (IS)	798
iii.	Free Direct Speech (FDS)	522
iv.	Free Indirect Speech (FIS)	298
v.	Narrator's Representation of a Speech Act (NRSA)	165
Total		**2195**

i. The Direct Speech used in *The Metamorphosis*

One of the main speech presentation techniques utilized by Kafka in "*The Metamorphosis*" is Direct Speech, which as DS. By the given analysis, the third most used speech presentation category is DS, this category is 412 proportional in the text. One of the main features of the DS existing in the quotes as a personification of some literary works by Kafka are the "quotation marks," by which the author delivers the characters' statements, thoughts, and actions, which make readers take part in their emotions and reactions.

Example 1:

"What's happened to me?" he thought. It wasn't a dream. His room, a proper human room although a little too small, lay peacefully between its four familiar walls" (p.3). Through these lines, Kafka employs the direct speech technique to reflect how Gregor begins to perceive himself after he transforms into a beetle. By doing this, the reader can thus become directly involve with Gregor's inner thought and the sense of helplessness he experienced.

Example 2:

"Mother, mother", said Gregor gently, looking up at her. "Oh God, Oh God!" Arms outstretched, she fell onto the couch as if she had given up everything and stayed there immobile" (p. 35). Use of quotation marks in this dialogue helps separate emphatically the narrator's voice from characters' statements that are all aware of their distinct existence and those of others in the text.

Example 3:

"I cannot make you understand. I cannot make anyone understand what is happening inside me. I cannot even explain it to myself" (p. 17). As an illustration of "Direct Speech", Gregor is venting out his disappointment and loneliness with the inability to communicate his deep crisis, which means his inner changes. This quote emphasizes the theme of alienation and communicative breakdown, which is the main factor of Gregor's transformation. This hypothesis intends to evaluate whether the manner of speech presentation has an influence on the reader's view of the protagonists and the general existential tone of the novel. Through Gregor's internal torment, an opportunity to be visited, Kafka helps the readers to comprehend better the protagonist's problems and elicit empathy in them. The ensuing interaction is particularly instructive towards this goal of exploring how the discourse modes work to advance the narrative in *The Metamorphosis*. Kafka's choice to employ Direct Speech enhances the feeling of immediacy and interpersonal dynamics, spiraling the narrative upwards and deepening our empathy as agents of the evolving storyline. Through the author's figurative use of Direct Speech in *The Metamorphosis*, the reader is better positioned to understand the protagonists, comprehend the novella's various themes, and experience the narrative.

ii. The Indirect Speech

Example:1

"Gregor's father and mother certainly did not want him to starve either, perhaps it would have been more than they could stand to have any more experience of his feeding than being told about it". In this example of indirect speech, Kafka depicts the delicate juggling between Gregor's mother and him, without narrating the road they talk with words. Emotions, as well as the choice between the reporting verbs and indirect narration by Kafka, made it possible to explain psychological and general disorder in the family suffering from Gregor's transformation. This example is related to the research question of how discourse categories such as Indirect Speech play a role in to progress of narrative development of *The Metamorphosis*. As he utilizes Indirect Speech for showing conversations between characters, Kafka succeeds in maintaining the narrative flow while implicitly helping the audience have a deeper understanding of the changing relationship between the members of the same clan.

Example 2:

"Gregor's manager's officer went to the Samsa's family home and stated that Gregor had been absent from the company for a long time and they wanted an explanation. The purple prose transmitted the manager's disappointment with Gregor's latest effort and conveyed that grave consequences might take place if his case didn't show any progress" (p. 63). Here, we have a passage that shows a Dialogue through Indirect Speech, and the narrator describes it in the third person. Employment of words analogous to that sample and lack of direct quotes help in maintaining the sense of the bilateral and objective narration of events related to Gregor's life. Indirect Speech is employed to illustrate the external pressure and consequences the protagonist faces, and he makes it apparent why societal expectations are the factor for his isolation.

The provided examples, along with additional analyses, make indirect speech a topic in Kafka's narrative *The Metamorphosis,* clearly showing that Kafka's purposeful use of this speech presentation technique includes shaping narrative tone, controlling the plot, and giving out information about the relationships and what external power affects the characters. In the process of investigating what devices of Indirect Speech work in various contexts of the text, readers can enrich their understanding of the complexity of the characters' inner world and how the contemporary world surrounds them at the time when Kafka was examining the existential themes.

iii. The Free Direct Speech (FDS)

However, by employing the Free Direct Speech (FDS) technique, Kafka gives the readers the opportunity to have access to the characters' direct voices and perspectives without any intermediation from the narrator.

Examples and Analysis of Free Direct Speech (FDS)

Gregor's Initial Reaction: Kafka has started the story with Gregor's immediate thoughts like, As he said to himself, "What's happened to me?" It was no dream. "His room, a proper human room although a little too small, lay peacefully between its four familiar walls" (p. 3). Here, FDS is used to describe Gregor's confusion as he finds himself transformed into a bug and tries to reclaim his human space.

Family's Reaction to Gregor: Gregor's mother reprimands him, along with begging him for help the way she did the first time she met him: "Help, for God's sake, help!" she cried (p. 15). It makes mention of Gregor's mother's immediate reaction to his transformation, reflecting her emotional turmoil and high tensions. The fact that she is quoting directly from her lamenting voice increases the scene's emotional level, making it immediate and vividly brought to life for the reader.

Gregor's Reflections on Work: The FDS technique Kafka employed to disclose Gregor's thought being-on-his-job: "Oh, God", he thought, "what a strenuous career it is that I've chosen! Travelling day in and day out. Doing business like this takes much more effort than doing your own business at home, and on top of that there's the curse of travelling, worries about making train connections, bad and irregular food, contact with different people all the time so that you can never get to know anyone or become friendly with them" (p.4). The regular occurrence of this constructive dissonance in *The Metamorphosis* works both as a predominant theme and as a narrative technique. First of all, it develops empathy in the reader for Gregor by providing insights into his inner world, confusion, frustration, sorrow, and helplessness. The technique, then, can be used to make the emotions more real for the readers as they are the ones who are exposed directly to the characters' overwhelming, raw, and unfiltered emotions and thoughts. From that standpoint, FDS is also used by Kafka to build an indistinguishable boundary between the narrator and the characters, from which we can obtain profound perception and vividness of the reading. Ultimately, Kafka achieves that by means of the dialogue, in which he makes the narrative much closer and emotionally richer. The goal of Kafka in creating a story that demonstrates the inner worlds and minds of his heroes puts readers in a

condition of full immersion in the mental landscapes and feelings of the characters, thus enhancing their involvement in the narrative and the topics.

iv. The Free Indirect Speech (FDS)

FIS (Free Indirect Speech) plays a great role in *The Metamorphosis,* wherein the narrator's voice becomes fused with the thoughts and emotions of the characters, mainly Gregor Samsa. This method is a less frequently used presentation technique, but it serves as a very significant feature that makes the story extracted with details and shades. Thus, with FIS Kafka succeeds in placing the reader at the core of Gregor's mind while simultaneously maintaining a narrative distance.

Examples and Analysis of Free Indirect Speech (FIS):

"Gregor caught a glimpse of himself in the mirror and was outraged" (p.20). This may sound like a declarative statement, but it is subject to a subtle deconstruction through Kafka's use of Free Indirect Discourse. The mix of narrative voices, the narrator having apparently subsumed Gregor's perspective, gives readers the visceral impact of Gregor's metamorphosis without overt exposition. The melting of the voices acting as the narrator somehow shows the horror, the disbelief, and the shock that Gregor undergoes without saying it clearly from his perspective.

"Gregor would have to do the job himself. And without considering that he still was not familiar with how well he could move about in his present state, or that his speech still might not-or probably would not" (p. 20). In the scene where his physiological expressions and thoughts are displayed, the narrative shifts stealthily to external descriptions of Gregor as well as his sentiments of love and anxiety about his family. Through the use of FIS, the thought process of Gregor can be known despite the fact that the third-person narrative perspective is being followed now. This situation serves as an example that demonstrates the degree of social isolation Gregor is increasingly experiencing and his desire for communication with his surroundings. Through the FIS technique, he very well expresses his internal conflict and his existential crisis; therefore, the reader feels his situation, and this narrative gives the reader some emotional distance from the main character.

v. Narrative Report of Speech Act (NRSA)

Kafka utilized the technique of Narrative Report of Speech Act (NRSA) in *The Metamorphosis,* where he portrayed speech acts of characters in a summarized way instead of quoting them word for word. The framing device enables Kafka to convey the atmosphere and setting briefly, for space will be devoted to the narrator's command over the story.

Examples and Analysis of NRSA

The exertion of NRSA grows clearer while reading about parents' sentences through the following: "Gregor's mother asked if he was all right, and his father remarked that perhaps it would be better to leave the room and let Gregor have some peace" (p. 27). What the

author did here is to communicate Gregor's parents' speech acts without quoting their exact sentences. This operates likewise for the reader who now feels the tension and their complex relationship despite the lack of dialogue.

The next case of NRSA occurs when we look at how Gregor's sister deals with his transformation: "She no longer thought about how she could give Gregor anything special or any special treat, and whatever she did for him, she did it with utmost haste" (p. 37). In this short sentence, Kafka describes the shift in Gregor's sister's behavior. This reporting method represents the fact that she is getting more and more impatient and stuffy, and she finally announces the dirty condition of his room.

NRSA, likewise, can signify the numerous encounters between the lodgers: "Those lodgers who, generally, would be fairly calm-managed, would get up agitated and request explanations from the family" (p. 53). With only brief sentences, the author provides the reader with the tension and dissatisfaction that were growing in the family without supposed dialogue. That way, the viewer's attention is intensified, and the conflicting situation emerges even clearly.

NRSA helps Kafka to facilitate the sense of narrative compression, suggesting the disjointed and fragmented nature of characters' interaction, which results in a continuous narration and the elimination of the possible length of the direct speech. This method furnishes the background and details that, in turn, assist the readers to understand the motives of the characters and the relationships developing inside the story. From using the first-person narrative, Kafka remains the master of the narration voice. Sustaining the narrative perspective as characters engage in talk is achieved through the narrator's synopsis of speech acts. Thus, the focus of the narrative is broader themes and emotional underpinnings rather than listening to the individual exchanges. This way, NRSA does not create an emotional proximity, and the reader will not hear the characters' voices directly. That deprivation stands for the uniformity of Gregor Samsa, who is starting to disconnect from his family and family members emotionally. To illustrate this, the quoted reports of the family's talk pull out practical matters of Gregor's state rather than their sentimental attachment to him. Kafka's use of the Narrative Report of Speech Act in *The Metamorphosis* proves to be his strategic option, thereby multiplying its functions. It is abbreviated, it gives the narrator a chance to maintain control, and it also helps drive home the helplessness and distance themes. Summing up speech acts, Kafka makes the plot clear and adds new important background information while sustaining the focus of the narrative and its deep transformation consequences.

- **Thought Presentation Analysis**

Table – 2

In *The Metamorphosis* (1915), the author presents various categories of thought in connection with the main character, Gregor Samsa.

Thought Presentation Category	Frequency
i. Direct Thought (DT)	32
ii. Indirect Thought (IT)	58
iii. Free Direct Thought (FDT)	19
iv. Free Indirect Thought (FIT)	27
v. Narrator's Representation of a Thought Act (NRTA)	24
Total	**160**

i. The Direct Thought

In *The Metamorphosis*, Franz Kafka uses Direct Thought (DT) as a tool to let the reader step into Gregor Samsa's internal monologue. Such a mechanism helps Kafka to portray Gregor's feelings and mental state, emphasizing his muddled thoughts, fear, and adaptation to the new type of him.

Examples and Analysis of Direct Thought:

"What's happened to me?" – He thought. It was no dream. His room, despite a small size shared by an ordinary human room, tranquilly stood between its four familiar walls" (p. 3). Here, the narrator relies on DT, which makes the reader quickly immerse in Gregor's point of view, bringing in the confusion and denial that mostly characterize him. The direct relationship between the reader and Gregor's thoughts brings up his shocking feelings and plays a key role in determining the narrative tone.

"Oh, God", he thought, "what a strenuous career it is that I've chosen! Travelling day in and day out" (p. 4). This demonstrates Gregor's dedication to his responsibilities and anxiety. The use of DT, therefore, uncovers the author's internal despondency and stress, which are: They are a powerful reminder of his duty and concern, which persist without being affected by the horrible changes in his body.

"If I didn't have to hold my hand because of my parents, I'd have given notice long ago, I'd have marched up to the boss and given him a piece of my mind" (p. 6). This DT on the

part of Gregor makes clear his strong, profound sense of obligation towards his family. It states that his inner conflict, along with external pressures, are highlighted, which, in turn, makes his character complex and his fate more pathetic. The existence of Direct Thought gives instant and uncontaminated access to Gregor's mind, therefore, placing the readers directly in the seat of his distress. It is the immediacy that cultivates a very strong emotional connection between Gregor and the reader, and therefore makes the reader sympathetic towards his situation. He thus makes Gregor's thoughts appear directly and, therefore, presents his underlying desires, fears, and values to the reader.

On the one hand, Gregor's compelling desire for a better job and care for their family symbolizes his sense of responsibility and the heavy impact of the social-economic circumstances. Through the employment of DT, the story gets more vivid and, in turn, the external factors that Gregor experiences are overlaid with his inner feelings. Thus, a double viewpoint allows the reader to go deeper into Gregor's transformation, not only on a material plane but also on the immaterial plane, affecting his identification and thinking about himself. The vividness of Gregor becoming stressed over the practical affairs of his day-to-day business, together with the personification of his family existing all together, transforms a comic picture into a tragic one.

ii. The Indirect Thought

Indirect Thoughts (IT), expressed via a narrator's point of view, are used to enable the reader to understand both the mental and physical condition of Gregor Samsa. For instance, another act of IT is depicting Gregor's extrapolation as the narrator reveals:

"At first he wanted to get up quietly and cautiously, but at last, he made a determined effort to thrust himself out of bed" (p.5). This makes the readers imagine him from within instead of being told directly. In contrast to this, only his behavior and decisions are pointed out, revealing his willpower, what he faces, and the obstacles he encounters. Also, this last aspect of IT is established when Gregor remembers his family's vision of his evolution.

"Gregor wanted to explain everything, but he remained silent, knowing that nobody understood him at all" (p.9). This conveys Gregor's frustration and isolation when he attempts to communicate but recognizes the uselessness of his efforts. His words about his sister's tender acts only strengthen the mood of sorrow and how even the little moments of pity and comfort can sometimes console him.

"He was filled with simple rage about the lack of attention he was shown, and although he could think of nothing he would have wanted, he made plans of how he could get into the pantry where he could take all the things he was entitled to, even if he was not hungry" (p.7). Kafka's recourse to Indirect Thought provides multiple advantages in the story. On the other hand, it allows unobtrusiveness and smoothness, which in turn contribute to the seamless weaving of narration and Gregor's thought in one flow without the story losing its integrity. The readers must be capable of noticing the characters in the story, which improves the empathy and makes the reader feel connected to Gregor's character. Similarly, IT sustains narrative consistency through avoidance of unexpected jumps in viewpoints and leads to a sort of reading experience that can be enjoyed. Besides, IT

assists in the exposition of Gregor's character and the story's themes. This type of symbolism that Kafka closes up indirect inspiration from the themes of alienation, responsibility, and existential panic, resulting in a spotlight on Gregor's mental disruption from the social relations and his personal relationships. This method not only intensifies the analysis of Gregor's identity crisis but also contributes to a more comprehensive exploration of the multiple personality transformations he experiences.

iii. Free Direct Thought

FDT Example:

"What's happened to me?" - He thought. "It was no dream" (p. 1). This example reflects the FDT, which, as if seized by a twisting force, throws a reader promptly into Greg's state of confusion. Through the unmoving narrator and the lack of explanatory tone, Kafka brings the reader immediately into Gregor Samsa's world and, without any outside comments, gives us a strong sense of alienation and cluelessness. Moreover, such a method plays the role of the condition that sets the tone for the story and immediately engages the reader in Gregor's psychological distress.

"If I didn't hold my hand because of my parents, I'd have quit a long time ago, the way I'd have marched to my boss and told him very frankly how I felt" (p. 4). In this case, FDT, we observe the internal debate that is taking place in Gregor between him and his family and his aspiration for independence. The author's portrayal of Gregor's mind reveals a sense of resentment and an internal conflict between duty and personal freedom. Hence, FDT plays a role in the more intricate character development of Gregor, as well as examining the concepts of familial responsibilities and free will.

"I am in bed with a horrible, monstrous, hated bug!" (p. 1). This FDT amplifies Gregor's uncomfortable feeling and If it gets worse which cannot be avoided, it is a real horror at his changed state. The language becomes direct, and in the process, the audience gets to feel that hopelessness along with Gregor. Here, Kafka embodies the topic of existential crisis being confused with Gregor's transformation and the psychological result of it.

"I can't go on like this, Oh God, help me, please!" (p. 4). This soul-stirring speech highlights Gregor's inner terror or entreaty for some cessation. During that period, when the appeal to God occurs, he clearly expresses emotional chaos, which is the depth of his suffering. For example, FDT permits readers to feel pity about Gregor's condition and makes it clear that Gregor's position is very dangerous. Therefore, he is vulnerable and powerless. To wrap up, Gregor's strategic employment of Free Direct Thought in his dramatic narrative *The Metamorphosis* gives the reader astonishing access to the inner world of Gregor, providing a better understanding of the complexities that he was going through, conflicts, and his existential crisis.

iv. Free Indirect Thought

Kafka uses the Free Indirect Thought (FIT) technique in *The Metamorphosis* as one of the methods to reveal the inner worlds of the characters along with their single story.

FIT Example

"It's got to go", shouted his sister, "that's the only way, Father. You've got to get rid of the idea that that's Gregor. We've only harmed ourselves by believing it for so long"(p.6). Hand in hand with the other literary device labeled "FIT," Kafka presents Gregor's internal feelings as well as the narrative voice, which consequently involves the readers and creates fierce dependence of humans on others during his gradual dehumanization and loneliness. The singleness of his character draws our attention to the psychological consequences of his transformation in one way or another, thus leaving him more alone.

"He felt a slight itch up on his belly; pushed himself slowly up on his back toward the headboard so that he could lift his head better" (p.1). The passage portrays Gregor's physical discomfort and mental distance from his family. His unusual style of hearing things in addition to the things he sees and stream of consciousness method gives the reader an opportunity to enjoy different interpretations.

In every happening, the writer's use of Free Indirect thought works together with the point of view of the character in the story. It is via this framework that the readers get the chance to explore the inner world of the character, their point of view regarding psychology, and life. In this way, such stories serve as a medium through which people actively participate in the transformations that are depicted in the writings of the authors.

v. Narrative Report of Thought Act (NRTA)

Kafka skillfully uses NRTA in *The Metamorphosis* to reveal the intricate inner realities of characters.

"However, he was so wide it became difficult to coordinate his movements. He had so many small limbs which were moving in different directions" (p.3). Gregor was more frustrated when he experienced such difficulties and pain of being in a body that was not his usual one, and had to make extra effort just to move around.

"Gregor becomes even more isolated as the family loses interest in caring for him" (p.6). Through NRTA, Kafka reveals Gregor's heightening sense of alienation and deterioration within the family. With this insight, readers view the whole story not as something that is happening to someone else, but rather as something that could be happening to Gregor and others who feel alienated and lonely.

It was not until late at night that the gaslight in the living room was put out, and now it was easy to see that parents and sister had stayed awake all that time, as they all could be distinctly heard as they went away together on tip-toe. It was clear that no one would come into Gregor's room anymore until morning" (p.4). Expressing his feelings over the family's behavior, the story, in its core, illustrates Gregor's internal decay and the

depreciation of the relationships between family members. It deals with themes of sympathy, concern, and nice relationships among family members as well. Moreover, Kafka relies on the narrative of the text as an active tool for a straightforward and impressive delivery of the characters' feelings.

Conclusion

This study of Franz Kafka's *The Metamorphosis* examined the author's use of speech and thought presentation features to investigate how they help characterize the people and move the plot forward, and what specific techniques the author uses and what the holding effects are. One of the fundamental linguistic strategies utilized by Kafka in narratives is raising the same topic through the aforementioned methods, which significantly develops characters and narratives. Indirect Discourse appears 798 times in the text, which results in an intricate and vague representation of dialogues between the characters and the narrator that demands the work of the readers to decipher the protagonist's tone of voice and a character's mood. This method contributes to the atmosphere of psychological distance and isolation that permeates the narrative.

Free Direct Speech (522 occurrences) is a second strategy, giving more instantaneous access to the characters' thoughts and feelings. Kafka uses this interplay between the mediated experience of the immediate world of ID and the subjective reality of FDS to draw out the characters' internal struggles and their psychological processes. Direct Thought, used more infrequently, gives unmediated glimpses into the inner lives of the characters, reinforcing the reader's comprehension of their motivations and emotional reactions. The combination of these devices exposes Kafka's use of language at its best and allows him to tell a rich, multi-layered narrative.

The research sheds light on how language plays a powerful role in character transformation and the use of words in the growth of ideologies in The Metamorphosis, exposing Kafka's expertise with language. This analysis could further extend to examine the impact of narrative voice and perspective on both character development and the emergence of core themes, with potential for future research within the field.

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